

STAGE  
SCREEN

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RADIO  
MUSIC

Only Theatrical Newspaper on the Pacific Coast

# INSIDE FACTS Of Stage and Screen

EDITED BY JACK JOSEPHS

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No. 4

## INDIES RUSHING IN AS CLUMP RE-OPENS FIELD

### Columbia, Cohn May Go To Fox

Whether William Fox will purchase control of Columbia will be decided within the next couple of weeks, according to stories circulating in picture financial circles this week.

While the report is wholly unofficial, inside sources declare that Fox recently purchased a block of Columbia stock and took an option for enough more to give him control should he exercise the option. The story further declares that he is now preparing to exercise his option if he can get certain terms for doing so. These terms, which are said to deal largely with the executive personnel question, are the crux to whether or not Fox takes over Columbia, the report alleges.

#### Wrong Slant

The rumored Fox-Columbia deal would have nothing to do with the present Fox interests, which include the widespread Fox West Coast, it is explained. William Fox is known to have been anxious to get back into pictures on his own ever since the deal which gave over the control of the William Fox Corporation to Winfield Sheehan and his financial backers. The Columbia proposition is regarded by him as this, it is declared.

If Fox swings the alleged Columbia deal, his agent will be A. C. Blumenthal, who long has been the "contact man" for the picture magnate on really deals, it is said. Not tying up Blumenthal in his full capacity, rumors have been circulating that he himself is negotiating to buy Fox. Harry Cohn, returning here from the East, was questioned concerning this and was quoted as answering that "there is nothing to it; Blumenthal hasn't got money enough to buy Columbia." Which may be true enough, and Louella Parsons, who printed the so-called denial, accepted this as conclusive. The alert and sentient Louella apparently didn't know the tie-up between Blumenthal and Fox.

#### Cohn's Services

The monkey-wrench in the way of the deal is said to be Harry Cohn himself. Fox is understood to have an extremely high regard for Cohn's ability, and to consider this ability one of the main assets of the Columbia Corporation. In purchasing control of the organization he is understood to be demanding that Cohn come under his standards as production chief, but



**OWEN FALLON**  
**At Solomon's Ballroom**

Cohn is reported to be demanding such an exorbitant salary for his services as to give Fox pause. If this one point can be settled satisfactorily the deal is on, the report concludes.

SEATTLE, Jan. 29.—Sammy Seigel, formerly p. a. for the Folies, left this week for Portland, where he will assist George Appleby in handling publicity for the Hanrick interests there.

#### TO MANAGE FIFTH

SEATTLE, Jan. 29.—Tommy Olsen has returned to his old home town and will act as manager of the big Fifth Ave. Olsen was formerly sports writer for the Hearst interests here before leaving and reporting to Washington, D. C. for a Fox job. Olsen is well liked here and ought to be a worthy successor to Jim Clemmer.

#### GRANVILLE HERE

Frederick Granville of London is in Hollywood studying sound, color and the picture situation in general with a view to opening up offices here and in New York for picture production. Granville was here in 1921, being brought from Germany by Carl Laemmle.

### Many Busy As Angles Give Break

Seeing their opportunity in the current financial depression, independent picture producers are again flocking into production.

A check up by Inside Facts made this week shows that the indie field is busier in preparation and actual shooting than it has been at any time since the talkies drove the indies into idleness.

Tec-Art, Metropolitan, the Universal lot and out-lying territory of the indie strongholds are again bustling with life, cost sheets, margins of profit and conferences, and present prospects are that within the next thirty to sixty days the indie production situation will approximate almost fifty percent of the pre-talkie normalcy. That is it all plans now in discussion go through.

Many causes have contributed to make the talkie game an attractive one to indies at the present time.

#### Slump One Cause

First and chiefly responsible is the worldwide financial depression—a depression from which no nation is exempt except Bolshevik Russia, where, under the Soviet five-year plan, there is no unemployment and where the average salary and wage earner is getting a margin of money which enables him to afford not only the necessities of life, but also many of its luxuries. However Bolshevik Russia is by no means the best market for American pictures, and elsewhere the market for the product of the bigger studios continues to decline.

For this reason the big studios at present are not making products of the high class and, proportionately speaking, of the generous cost to which they achieved in the days when all the world was potentially a god market for each picture produced. The new limited field caused them to hike the price of pictures to American customers, and that's an in for the indies, who always found their fertile field among those houses which wanted cheaper product than they could buy from the big studios.

#### Another Phase

The financial depression also operated in another phase to boost the indie game in Hollywood. Using the term in its respectable sense, the better class of indies are what is known as sharpshooters. (Continued on Page 2)

YOU'LL SEE IT IN FACTS



# Orpheim Stage Show Policy To Be Permanent

## Injuries---\$421,850

## Ray's \$68 Tie-Up

SACRAMENTO, Jan. 29.—State Industrial Accident Commission paid out \$421,850 during the last five years for deaths and injuries in the motion picture industry, a report filed at the state capital revealed.

Fifty-five lives were lost, 68 workers suffered permanent injuries and several hundred were temporarily injured, according to the report. Queerest of the freak compensation awards was recorded in the case of Fred Metz, who was pinched on the right eye lid by a lobster as he stooped to pick up another.

## Indies Rushing In As Field Opens

(Continued from Page 1)

to visit men with a bit of money which they use as a bribe in upon a good proposition, or to jump into the breach of some money-making field not seen by less shrewd minds. Naturally the big picture, where the stock market was the most verdant field for their operations—up until the crash. But when the money came and the money fight around the stock exchanges, they found the going dead. And many of them turned away from the turning—to the picture game as about the best gamble in the U. S. today.

Another big ace for the growing ranks of indies is the low salaries at which they can obtain tried and home-grown talent. Many actors, directors, all have been hit by the Hooveristic era so hard that the Hollywood salary scale, in a general sense, has done a serious decline. This gives the indies a chance to grab off good B. O. names for a fraction of their true worth.

### Break For Talent

Return of the indies is a big factor for the future of the picture, eventually will operate to send the salary scale upward in the big studio field. The big picture makers, and things all their own way when they monopolized production, but now the old reliable stabilizer is being back. The days of great threats and even blacklisting losses some of its terrors when there are indies around—there are the hounded one another chance.

The center of the newly-arrived indie activity is the Tec-Art lot, where at the present time six pictures are in actual production and two more are preparing.

At Levine is shooting a serial, "King of the Wild," Norah Lane is starring in a Mascot picture, while Richard Dix is directing. Louis Lewin is shooting a feature, "The Voice of Hollywood"; the Disney Brothers have their popular "Hot Chickie" movie ready. Studly, Tom Terriss is starring in a Vagabond Adventure Series which will be Clifton and the new Fashion Features continue production; and the G. C. Reed Productions is doing a series of detective shorts.

In preparation are a Nick Stuart feature to be made by the Hollywood Syndicate, directed by Bruce Mitchell; and a Charles Hutchison picture featuring Randolph Scott.

### Can Sell

These pictures, and those of other indie producers are not all intended for the state market or its equivalent. General belief among the indies is that the big movie market is open again. It has been for a long time, and that any picture which is good can be sold to one of the big companies. One of the stand-by indie producers of Hollywood, Joe Rock, recently completed two films and apparently has no trouble whatsoever disposing of them. Radio Pictures bought one and Paramount the other, and it is understood that Joe Rock is practically set to dispose of five more to Par.

### FLAG FOR LYMAN

The big flag is out for Abe Lyman, draping over the Bost office the Roosevelt Hotel. It's the first time this class hostelry has hung the rag for the movie industry within. Abe and his wife opened last week the Roosevelt, doubling the new spot and the Carthay. Her predecessor, Pee Wee Ebers, it is understood Abe's aggression was also wanted for "Once In A Lifetime," but the Roosevelt offer prevented.

## Film Row Cuttings

By VI

Metco-Goldwyn-Mayer's Portland office came in fourth on their sales drive, pulling down a \$250 cash award. Manager Louis Anshel was ably assisted by Mac Rubinfeld and Joe Warren, salesmen. Other managers, bookers, cashiers—everybody got in on the prize.

Bill Callahan, L. A. salesman for M-G-M, is recovering from an attack of flu and will be back on the job in a few days.

M-G-M Club saw a preview of John Crawford's new one, "Dance Fools, Dance." These are pleasant evenings for M-G-M employees. Pre-release showings of shorts filled out the program.

Branch Manager George Shay of Universal is at Marietta Hot Springs for the week. He has had a long siege of illness and deserves a good rest now and then.

Those two nice Universal boys, Harold Whitman and Arthur Krilow, stopped in long enough to say that Los Angeles branch jumped from third to second place in the week in the Laemmle Silver Jubilee played and paid business content.

Jack Slater, United Artists district manager, has been confined in Seattle because of illness. He's just about ready to get back to business again.

Rita Weir is in the office of U. A., replacing Miss Perkins, who has gone back to Fox West Coast.

There is much buzzing up and down the Row as a preliminary to getting things going for the big exhibitors and exhibitors' night show which will be held February 21. It's a worthy benefit affair and the exhibitors are planning some great stuff.

The new Los Angeles Theatre has contracted for much issues of the Pathe Sound News. Not a bad break all around.

Salesman Tom Kitching is making a good showing with All Star. He got regular weekly bookings in over 20 cities in Arizona for his organization.

## Fallon In Opening at Solomon's

Owen Fallon, whose picture appears on page 1 of this issue, opened big at Solomon's. Billed this week for a matinee and night run. He has had his aggregation of instrumentalists and dance music specialists together for six years, and no changes. That kind of speaks way up there for Mae West. Fallon and his way of handling an orchestra.

There are eight pieces in the band and they double with the effectiveness of a 12-piece outfit, four violins, four saxes, four brass, and he has a reputation for putting over novelties and specialties that has won him a little reputation for himself, also.

Owen and his band have won a solid four solid years at the Cinderella Roof, where they drew tremendous business.

## PRODUCE HERE AND IN S. F. THEATRE

Prologues will be a regular feature of the Orpheum Theatres, both in Los Angeles and San Francisco, starting with the atmospheric prologue which will open in both houses February 6 with the RKO feature film, "Cimarron."

When announcement was first made by the spots would go back to stage-and-screen policy it was not definitely known whether there would be a reversion to all-screen policy after the one picture.

However, it is understood that it is now planned to keep stage shows as a regular part of the offerings for the future.

Bud Murray, prominent L. A. stage director and head of the Bud Murray School of the Dance, has been signed by CBE Atmospheric prologues, and dance director for both the S. F. and L. A. Orpheums. Carlton Kelsey will be the orchestra leader at the local spot.

Staffs for the two houses are being engaged on a permanent basis.

The opening prologues will be at Orpheum featuring a number of 40, with a total cast of 84. A number of full-blooded Orpheum Indians are being engaged by Murray. Features include includes Pierre White and Otis Shillet.

Scenery will be by Harry Billebein of William McCallum of the S. F. Scenic Construction Company, and the Western Costume Company has landed the contract for costuming.

## Seen and Heard

Auto Show drawing the big crowds out Wilshire Boulevard way.

Olsen of Olsen and Johnson in his new serial, headed under arm.

Dull evening at Henry's. Not a single holdup or attempted murder. Adele Windsor sitting with a tall, attractive blonde.

Harry Green after the night show dropping over a middle-aged information that the "Ambulance Chaser," which he and Joe Schenck, will be made into a flick.

Also that Dr. Callahan, Miss Windsor's ex-husband, will direct the dialogue and play his same story in which he is now sitting with a tall, attractive blonde.

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# Third Dimension, Franchise at Small Cost

## No Bond---It Rained

It never rains but it pours, says the old saw. And there's one disgruntled cast in town that will back it up.

When Jeanne Eagels' big success "Kismet" was produced locally at the Egan Theatre, it looked like such a good bet to the prospective cast that they signed waivers on their Equity bond.

But it rained. It rained briefly, and then flopped, with the final curtain Wednesday night. No bonds to try and get it.

James Kirkwood headed the cast.

## TWO NEW ONES ON LEGITIMATE LIST

Further augmenting the sudden jump into activity in the local leg field, two new prospective shows are in line for production here, it was reported this week.

After a year of extreme depression the legit is hitting steadily upward, and present plans by producers are the most glowing from the professional's standpoint for many months.

In addition to the prospective list of new shows, set forth in last week's issue of Inside Facts, this week was reported the fact that Anglin will be brought here by Ralph Pincus to do one of the New York Theatre Club plans, and that Arthur Grenville Collins will produce "Napoleon Had It, Too."

## WEST COAST SCRIP TO BE ABANDONED

SAN FRANCISCO, Jan. 29.—Fox West Coast scrip goes into the discard February 1, because of its successful sale on the tickets since its inception, several years ago under the guidance of Harold B. Franklin.

Sales for 1930 reached a higher peak than in previous years. No reason given for the discontinuance.

F.W.C. laid out a lot of dough about a month ago, putting out a \$2.50 book containing \$3 worth of admissions. This was in addition to the regular \$5 and \$15 books.

**SHRINE ACTS SIGNED**

Jerrie Cole, The Flying Plumbees, and The Walters Duo were signed by Fanchon and Marco this week. The latter two acts were a feature at the Shrine Circus.

**LAMPKIN GOING EAST**

Phil Lampkin, master-of-ceremonies at the Paramount, leaves this week for New Haven, Conn., to be the sweetheart, Babe Marjorie Kane, who is appearing there for Public.

**NEW F. AND M. SPOT**

The Avon Theatre at Utica, New York, has been taken by the Fanchon and Marco list. "Doll Folks" jumps from Oklahoma City for the opening.

**FOX SIGNS SHERIDAN**

Billy Sheridan has been signed by Fox for a role in "Painted Fingers."

**Erroneous Impressions**

## Louella Parsons

By STAFFORD PENCAN

Louella Parsons is probably the widest read publicist in America today. She has won her popularity deservedly and by the sure method of exercising the utmost care not to tip the hand that controls the food. Her technique amounts almost to genius. Her skill in tactfully perceiving personalities to the films fans of the country has put her in the front rank of press agents. She is in fact the dean and dominant figure in press agency, for she represents not one producer but the entire industry. It may be fairly said that she has given more to the favorable exploitation of pictures than any other newspaper man or woman today.

Louella has been calumniated by all but a meager few of the trade press. Journalists of the trade confine themselves to sly, cautious and covert digs at her personality. It is sometimes brazenly hinted that Louella's right hand knows not what is slipped into her left, but to date none have been able to get anything on her. She has kept her own counsel and in and in no instance has anyone been able to find his insinuations in proof. This is remarkable to a degree, for temptation in the press is a constant and in her position she must represent a very nice income. Professional jealousy is at the bottom of most efforts to unsettle Louella. She shows rare astuteness and good judgment in not judging up any of their gauntlets.

The great error the trade papers have made in training their barbs on Louella lies in their mistaking her for a critic.

## AUTHOR MOSS HART STICKS ALMOST TO OPENING—THEN OUT

Moss Hart, co-writer with George Kaufman of "Once in a Lifetime," tried his best to stay with the show for its opening at the Mayan here. Hart, who played the role of the witty, warty scientist, had such a bad cold that it was almost flu. He could hardly stay with the rehearsal, but managed to hold on clear up to the night of the dress rehearsal. On that night, not the best of him, and in the second act he had to go out.

Robert B. Sinclair, the stage director, stepped into the part and opened with the show.

## AL SINGER HERE, BUT NOT FOR THE FIRST TIME

Al Singer, former lightweight champion of the world, arrived in Los Angeles Saturday on a visit, and is scheduled to leave for Miami Tuesday.

Al took a workout in a local gym, and when the fight promoters saw his condition—"right as a pink"—they made him several offers for fights, among other offered battles with Billy Petrolle and Tod Morgan. But they couldn't come anywhere near meeting Al's figure, their offers being between \$2,000 and \$3,000. For meeting fights of the Petrolle or Morgan class Al would get \$10,000 or more in New York.

While in the east Singer had several picture offers, but at that time his fight dates wouldn't permit him to accept. However, it is understood that he is considering accepting picture offers here.

Singer made a round of the picture studios to see the sights Friday, in company with Arch Wooley of Inside Facts.

Al's brother Lou accompanied him on his trip here.

**RAFT AT FOX**

George Raft has been signed by Fox to play the killer in "Scar" from the story by Spencer Tracy, author of "The Road to Hell." Fay Wray is leading lady.

**LEE WILMOTT WEDS**

Lee Wilmet, featured Fanchon and Marco actor, and Mily Dale, who has worked in a number of pictures on a sideways basis, will be married this week.

**IN SPANISH DEPARTMENT**

William Vazquez, well known Spanish actor, has arrived from South America, to join the Spanish department at M-G-M.

## NEW PROCESS IN ATTACHMENT FOR PRESENT MACHINES

A third dimension process, which eliminates any distortion or elongation of pictures or subjects has been perfected by Edward Frazee, former producer and director and connected with the picture industry since its beginnings.

A hotel demonstration on a small screen, made for an Inside Facts representative, substantiated all claims made by Frazee. From the so-called "impossible angle" the projected pictures maintained all their definitions of sharpness and correct proportions.

Further, Frazee's demonstrator is equipped with a patented process which permits enlargement to the Grandeur size of greater, or half the size now customarily used. Nor does the Frazee third dimension process require any change with the projection of color.

**In Projector**

Frazee has been working on his patents for three years, approaching the third dimension process from an entirely different angle than the other projector men. His third dimension processes in process of development since inception of his death.

His third dimension is entirely in the projector, as differentiated from the many which have sought the Grandeur dimension through the camera.

The theory upon which he is working, and apparently he is fundamentally correct, is that light waves on the screen should be given their same velocity to round out objects as is automatically done by the eye when looking at an object, person or scene. He now has his process up to 490,000 light pulses per second, giving the eye the eye, the difference being so negligible as not to demand further attention.

**Light Speed**

He explains it thus: "The human eye constantly has double vision. As the vision broadens the light rays travel faster and this gives the effect of roundness: The rays travel faster and have a different length at the point of binocular vision, and their speed diminishes according to their distance from this point."

"The screen at the present time is nothing but a reflection of shadows, because everything is projected into it from a single point. Roundness, or third dimension, we must change the light rays to their proper speed."

The demonstration given the Inside Facts representative was most convincing. Operating at a short project, he showed ten pictures. Frazee tipped his lens down to project at an angle of about 40 degrees, and the cast was perfect. A cast on a sideways machines screen was also made, and up to an angle past the 45-degree mark there was neither distortion nor elongation.

**Cast In Corner**

Then, for novelty, Frazee cast his picture on a corner screen. A man and a girl on the film face each other at this 45-degree angle. Projection was perfect.

At the angle enlarged and reduced the size of his picture, carrying it up on the small screen and small enough to far beyond the Grandeur, comparatively speaking. The F. E. man was invited to step up to the screen and look for fuzziness. Up to a point far beyond the comparative Grandeur, there was not the least fuzzing or graininess.

Frazee's machine is an attachment which fits in front of any projector. It operates on the standard film now in use, and is simple in operation that no extra projectonists would be required for its operation.

**On Rental Basis**

At the present time Frazee is preparing to bring in a small amount of new capital to perfect one minor defect, and then plans to place the machine on the market for rental. He has plans to place the machines with houses on the basis of small installation and a small yearly rental, he does not feel that he needs any enormous amount of money to bring the gold mine which he believes his process is. He has had several offers for

## Discoverer Balked

Commander Byrd, discoverer of the South Pole, while here to lecture at the Shrine Auditorium attended the Press Club on Beverly Boulevard.

During the jollity of the party, Byrd couldn't find his car.

A little Irish newspaperman emerged from the doorway, and he also from the jollity of the party.

Byrd barked him, "I can't find my car. Do you know where it is?" the explorer asked.

"Who are you?" was the counter-question.

"Commander Byrd."

"You found the South Pole, didn't you?"

"Yes."

"Then find your car."

**EDDIE BROWDER DIES PENNILESS, FORMER VAUDE PERFORMER**

Eddie Browder, ex-vaudeville performer who has been making his home with the team of Smith and Bernard in L. A., died suddenly of a heart attack Tuesday. He had been looking for a job, his most recent connection being with the Katherine Burns book office. Browder was featured for many years in the "Fredric and Hawley's sketch 'The Bandit' and other acts, but was penniless at the time of his death.

N. V. A. West Coast Theatres and Bobby Stewart of the Bert Levy place, made collections for the funeral. Frazee, Browder's former employer, was the largest contributor.

## Gypper Is Busy Along Film Row

Film Row is suffering from the invasion of the racketeers. A man is going to the exchanges, getting the giving of the banks where he has no account, and then leaving town with the film. He goes under the name of "Smith," but police know him under several other aliases. He is five feet nine and has brown hair, drives a Durant or Dodge roadster with a trailer and has a stolen 1931 license plate. There are two warrants out for his arrest, one for passing bad checks and the other for theft.

"Smith claims to have a theatre in Tehachapi but no one has ever seen him up there. He got out with a full program from the All-Star Exchange, the titles being "Wild Born," a feature, "You're Dry" and "Koko Backs Up."

**DOING SCENERY**

The Scenic Construction Company has just landed a couple of fat and sweet contracts. They have signed to do all sets for the Civic Repertory for a year, and also are starting work on sets for Guy Bates Post's next play. The latter sets will be shipped to New York. The Scenic Co. also did the sets for Fox Grauman's production of "Once in a Lifetime."

**GARDNER AT BEACH**

Reese Gardner, well-known feature in musical comedy and tabloid, is coming to the beach. The former leading man with Will King and all-around popular Coast Defender, is concentrating his efforts in Long Beach now, and is a hero. Gardner is manager of the Majestic Ballroom there. He is conducting dance classes, too.

outright sale or for big sums of money for large blocks of stock, but, determined to keep control of the firm, he turned these propositions down.

Frazee was one of the first Mack Sennett directors, being with the Sennett organization and directing Mabel Normand, Fatty Arbuckle, Charlie Murray, and other stars. He was an exhibitor for six years, in charge of comedy production for the Fox and an independent producer in his own right.

Frazee's company is known as the Frazee Motion Picture Technical Laboratories, and in addition to his third dimension invention, he operates around the studio, film tricks and special photography.

## MORGAN'S PLAY TO OPEN FEBRUARY 24

"Waterloo Bridge," the Robert Sherwood play which had a successful New York run last season with the great Walter and Sue Walker heading the cast, will be presented locally by Dickson Morgan.

Morgan will take the play into the Hollywood Music Box for special matinee showings February 26 and 27, with a probability of a night run to follow at other theaters.

"Waterloo Bridge" is planned as the first of a series of special matinees Morgan will produce, the second tentatively selected being Eugene O'Neill's "All God's Chillun'."

**In Cast**

Casting "Waterloo Bridge," has been completed. The four principals heading the cast of 12 being Doris Lloyd, Miriam Segar, King Kennedy and Ethel Griffies. Morgan will direct.

Scale will be \$1, \$150 and \$2. The Music Box management and Guy Bates Post are cooperating with Morgan in giving him access to the house, but the production is entirely under the name of Morgan.

Whether "All God's Chillun'" will be produced depends upon whether or not Morgan can obtain the services of Irving Pichel, who is now under contract to Paramount as a dialogue director and actor. Morgan produced the O'Neill show with Pichel and Pichel's wife, Violet Wilson, in the leading roles three years ago. The play opened for special matinees at the Vine Street and did such good business that it was transferred to the Criterion and later went into the Majestic for a night run.

**Another Success**

Morgan's success with "Galaworthy's" "Loyalties," which he opened at the El Capitan and later transferred to the Vine Street.

Only number of his staff thus far selected by Morgan is his publicist, Elma Aune.

## Nifty Idea To Bring In The Biz

Making a bid for Hollywood's theatrical trade—and it looks like a nifty one at writing—the Hollywood Gardens will produce a floor show under the leadership of Eddie Larkin, former associate with Larry Ceballos.

The twist to the idea is that Larkin will select his talent for the shows from among the patrons of the Gardens. And in three days' operation are once-in-a-while he should have plenty of would-be floor-showers looking for a spot at the Gardens.

Frankie Gould and his Secret Service have opened at the Gardens, and are sending in much on the up-and-up. Last week saw a double break for the Gardens' new idea. Eddie Larkin, former associate with Larry Ceballos.

Gould is well known among dance parties, having played over radio and at the beach resorts during the past seven years.



By TED PRICE

Sixteen girls were next in mili-  
(Continued on Page 7)



4110-18 Sunset Boulevard  
HOLLYWOOD, CALIFORNIA  
OLympia 1101







# SITTIN' WITH THE PUBLIC

(Continued from Page 4)

tary blue short skirts led by a dancing chappie in white, also military. A minstrel of the old days held them with a voice and with both musical to the ear. This big good natured, pleasing and personable end man without the cork—don't know his name as Loew's State doesn't put out a dope sheet to critics—is a magnetic natural. He did "Stay in your own back yard," a la voice and goaled 'em. His gag material, too, was effective but the old boy is a bit too ornery for the average audience. Weed that material, fella, you're capable enough showman and performer. You don't need so much of that blue stuff.

The Idea this week closed with an Air Mail setting and the dancing ensemble white costumed and on rolling skates, with two acrobatic females doing their stuff in a trapezoidal airplane above. Dance numbers on rollers is risky and tricky and the girls deserve a great big hand for holding the number up as capably as they wait. Not a hitch and I was all nervous waiting for spills. Dandy show.

## "MUSICAL TUG OF WAR"

### Paramount (Reviewed Jan. 29)

The Paramount stage show this week took off with Earl Burnett and his Hotel Baltimore Orchestra. They ushered in the week's show with a cross apron neon strip and an illusion of the orchestra coming from a great distance that was very effective. This was followed by a medley and a series of Burnett specialties that have all gone into "My Ideal" and didn't fail to here. Well received.

It was nip and tuck between Oscar Baum, the orchestra leader, and Don Maffie at the console. A nice enough novelty this "Tug of War" and interesting, but if you ask me I believe the Paramount patronage get a bigger entertainment kick out of these two showmen when they come to the stage. A contest between two musical personalities, each a great entertainer in his own right, in novel, we repeat, but not practical. It would take a Morris Gest to blend an organ-orchestra contest properly for the effect desired or deserved.

A covered wagon prologue with an octet of banjoing cowboys. They do it well the twang and strum way "The Lone Pine Rangers" they call themselves, partner, and they are a colorful musical roundup. The maestro of this bunch brought on Don Cummings, the w. k. rope twirler, and he filled his spot full of the things that surprise audiences. Marietta, acrobatic dancer, came on for a routine of bending that she seemed to be poured into, or floated through or something. She worked that apron with the most difficult back bending tricks and with apparently as much effort as waving a greeting to her mother. Wotta dancer. The Fred Evans girls were conspicuous again by their talent and rhythm. Not a thing wrong with this show.

with Rubie Wolf also making himself felt at the box office. Fanchon and Marco's "Icy Hot Idea" done by Larry Ceballos, held the same percentage of the way in satisfaction, "Three Little Words" and "Anchors Awright" used, and the patrons ate it up.

Paul Pierce and Peck LaZelle offered a smart tap specialty, while Sam Brown and M. Curry presented a good eccentric.

The 16 Sunkist Beauties looked like the money.

cored if given the time. George is well liked in these parts.

Hermie King eliminated the orchestra overture to offer a piano-logic, and went one hundred per cent of the way in satisfaction, "Three Little Words" and "Anchors Awright" used, and the patrons ate it up.

Paul Pierce and Peck LaZelle offered a smart tap specialty, while Sam Brown and M. Curry presented a good eccentric.

The 16 Sunkist Beauties looked like the money.

Oman.

## Vaudeville

### RKO GOLDEN GATE SAN FRANCISCO (Reviewed Jan. 28)

Despite the fact that there were no big flashes or smashes this was a neat, pleasing vaude bill with plenty of laughs spotted throughout and all acts getting over well.

Laugh hit of the entire opera was Joe Besser, who with a company of four, unrolled a comedy characterization with some breezy lines that totaled about 15 minutes of continual how-haws. The round Besser's portrayal of a nance Canadian mounty was a pip and one that should win a permanent and outstanding niche for him when he hits Hollywood and the movie studios. In addition he had a great gag line in his "craa-zy" accompanied by an upward swooping motion.

tion of the hand... an action that won a flock of laughs for him. Included in the turns were two girls who contributed singing and hooting, and two heavies who worked with Besser.

The Ross Wyse, Jr. act with Mr. and Mrs. Ross Dyse served as an excellent means of exhibiting the varied talents of young Wyse who had the tag lines of every gag and the featured spot when it came to some ago hooting. Kid's best stuff, however, was his acrobatic and contortion work, the latter feats being a great closer for the turn when he made a complete backward and around turn of his body as he picked a handkerchief off the floor with his mouth as he stood solidly on his feet.

Frank DeVoe was on early for this supper show and worked easily, chanting but three pop tunes. Will White was at the piano.

Hap Hazard opened with a (Continued on Page 10)

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**LOEW'S WARFIELD**  
SAN FRANCISCO  
(Reviewed Jan. 22)  
Backed by a plentitude of current publicity, Clara Bow in "Par's No Limit" dragged them into this showhouse for beaucoup returns.

### FOX EL CAPITAN SAN FRANCISCO (Reviewed Jan. 26)

Show was wrapped, tied up and carried away by Jay Brower, who did a pair of comedy offerings that were absolute show stoppers, demonstrating, not only Brower's popularity in this house but his ability as a creator of laughable comedy. His first was a burlesque on operatic medleys, all lyrics of which were written by Brower and composed by several of the band boys. It started out seriously enough but when the m. c. started to play a lullaby and not a very good one at that—the laughs started heavily and grew as they went. He had to endure and could have done so a second time. Second contribution followed an Apache sequence and had the diminutive Brower with the husky Pic Smith in a slapstick punch and tumble affair that was apple pie for the Missionites who like their hokum with a capital H.

Show, staged by Peggy O'Neill, and Johnny Morris and Edna Towne in their familiar comedy roles: Rudolf and Chiquita in a pair of dances, Jimmie Barr singing "Song of the Fool" and Marvin Jensen in a brace of hoping numbers. Sweet Sixteen Sweethearts did several dances.

Flicker was just to imagine" (Fox). Mel Hertz whinnied home with another of his immensely popular community signs.

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My Sincere Appreciation to FANCHON and MARCO, RUBE WOLF, HARRY WALLIN, GEO. FLAHERTY and LARRY CEBALLOS  
P. S. WATCH ME GROW



# HERE AND THERE ON THE AIR

By VI HEGYI

## Ramblin' with Vi

By VI HEGYI

United Artists and KMTB are getting set on preparations for the new series of the "Ramblin' with Vi" series. The series, which will be broadcast on KMTB, is being produced by the United Artists and Calumet, operating on 1,000 watts. They will be equipped with the latest equipment for radio gadgetry, not to mention the 250 feet high towers. Now everybody can look forward to a weekly U. A. hour.

Ethiopian Song Club, meaning "Bull," Frank Bull, Uncle Herb, etc., made a grand slam for their sponsor, Podolir Motor Co., last week. Twenty-seven enthusiastic listeners went out there and bought as many cars. These boys are just going to kill the rat times bugaboos.

In connection with this it's interesting to remember that on a half-hour advertising program after 6 p. m. KMTB gets a maximum of three announcements, not exceeding 15 minutes each. Another boost for quality, punch and delivery.

Vernon Ricard, featured in "Temptations" and "Follow Through," and also in "N. K. H.," last week. Twenty vocal additions to KMTB's permanent staff. Misha Gega, one of the station's strongest class hits, is also on the regular payroll. He solo Monday nights with his cello, appearing at other times in Justin Johnson's String Ensemble.

Joanny Murray, KFWB feature, took a little time to give the education that he finds valuable in many places of his career. Musical comedy, m. c.-ing, voice doubling and playing trumpet a few of the angles he's played about.

Understand Jerry Joyce had some plain and fancy trouble with a flat tire on his new car. The radio gagster says that the best remedy for anything like this is to get to Austin and carry a few rubber bands in your wallet for spare.

Now it's Callie Holden, KFWB dance leader, who has one of those 24-hour-a-day schedules. Not only does he play the trombone for many orchestral programs, but he has the writing music for them. He has to keep him from worrying about other things should he find a few moments for idle thumb twiddling.

Wedgewood Nowell, m. c. of the atmosphere, broadcasting the fashion review at the Auto Show this week. He came out with a record of 250 words a minute. That's telling 'em, and doing it fast.

Robert Hurt (Paul Roberts), KFI director and popular tenor, is recovering from a long illness. Hope to be back on the air soon.

Norman Pringle and Gayle Whitney who play "Bull" and "Slim" in the reinforcements sent up by Jack Lewis, creator of the skit, who plays the "Lieutenant."

Earle C. Ambrose, KFI-KPCA, notes that big stations are deluged with requests for time and service of stations by "General Kackerets" who want to take this public means of promoting their "altruistic" propositions. But they are promptly turned down a direct sideway to the waste basket, because radio and racketists don't mix.

Glickety-Clack and the Air-Castle Family continue to be a KFI feature. Since the Union Oil Co. has the sponsorship of this broadcast the studio took it over.

Frederick Star, KJH star arranger, has replaced Scott Bradley as assistant director of the KJH orchestra. He has had the experience of wielding the baton over large orchestras both here and abroad.

Credit Dick Creedon, publicity director of KJH with transposing the General's exclaiming war story, running currently in newspapers, into dialogue suitable for radio. It's quite a job because nearly all the characters are still alive and ready to start kicking the moon out one little line of fact is sacrificed to dramatic effect. Lindsay MacHarrie plays General Pershing.

KJH has some special going on right over the other soon. Edward Molyneux, international style creator, who look, as intriguing as his fascinating frocks—watch for this one,

girls. President Hoover will speak on Lincoln's birthday, and so will Joseph H. Hazleton, an eye witness.

Leigh Harding and Baron Keyes have a waltz that is about to come into its own. "Valley of Broken Dreams"—that's the tune's title.

Several new people, and old ones in new jobs at KJH. Leo Tyson is the new director of public relations. While this position contacts everything and everybody, it involves more than just being an official hand-shaker. Chandine Carter is the new staff organizer, and she'll have to do a lot of playing now that KJH has cut record broadcasting. Felix Mills is a new member of the staff of arrangers. Eddy Lynn, who has written many lyrics for Cadman, is on the staff.

"On With the Show" is out. The sponsor, however, is planning a new series. Franco American Bakery is putting out a new comic skit called "Frank" and Eleanor. This position will be the effect that it's well to take the wife out to dine once a week just to keep peace in the family. Jack Stern, who wrote "Talkin' to the Moon" and his wife Grace, formerly of "Artists and Models," are starting a new series. "Talkin' to the Moon" has a new angle for family stuff. All is rosy and the world is just one big apple pie. You can imagine the "Talkin' to the Moon" man's Ice Cream Boudoir to start Wednesday, too.

Buddy Collier, brother of John Collier, is replacing Freddie Furtch as one of the Three Cheers. Hale and Derry complete the trio.

## KNX

7:45-7:55 P. M. Jan. 24.

This half-hour never reaches the fusing point, but then, who wants to burn up all the time? Ed Hatch and orchestra gave a smooth enough account of themselves with the new favorite, "Just a Gigolo," "Drifting," "Blue Again" et al. The KNX Girl, June Pursell, is a natural for the mike. "If I Must Be True" and "Fall in Love With Me" were two of her vocal specialties that came over effectively.

## KECA

4:45-5 P. M. Jan. 24.

Gertie Jacobs is the agreeable little warbler of notes, or sweet melodies. And besides she's a tuneful ivory exponent. Not bad that old piano imitation of the hoary chestnut "Kiss Me Again." "If I Could Be With You" had all the rhythm, manner vocal twists and "To Whom It May Concern" simply oozed goody sweetness all over my keyholes.

## KNX

7:15-7:30 P. M. Jan. 24.

Eddie Holden and Ambrose Barker, who played the rambles and the Honorable Archie are welcome to ride the wave lengths over to my dial for as long as they want. A snappy little continuity up to its present diverting standard. The simple (not stupid) Japanese boy can always win a gram or two with his characteristic mangle of what used to be the King's English. And speaking of the King's English, Hon. Archie is the one and only monolingual on the air who does it expertly in his linguistic hand. My respects, Archie.

## KFWB

ST. HELEN'S PETROLEUM CO.

6:30-7 P. M. Jan. 25.

The attraction of female harmonizers is debatable when you can't see their pretty little heads cocked close together and their billowing skirts fluffed rhythmically around by dainty white arms. But if you do like such harmonists, the Locos Sisters are right there all along the line. Jerry Joyce's Quartet is a peppy outfit of instrumentalists. "Fall in Love With Me," "Little Things

The so-called "big name" draw for radio is definitely dead, at least insofar as the coast is concerned.

What lingering tendency there was to grab off stellar stage and screen names for the air was laid to rest by the Hoover hard times. While the radio probably felt the pinch, it has preserved its position as any major industry in the nation, still the money tightness has its effect in making more careful editing of budgets and other expenses.

At one time the promise to deliver a big show name to the air was an entry into any radio station, and the assurance of a more or less sincere confidence. The new first question asked is "How much?" and if the much is anything sizable, that's out.

## Distinct Province

The air appeal is a distinct province," one station manager explained, "and we find it is just as easy to sell an unknown to the audience as to get the goods to sell a name. Our random is different from the random of picture and stage, and makes its mark entirely on the radio delivery."

Another station manager was even more emphatic. "It is easier to make a radio name into a picture favorite than it is to make a picture name into a radio favorite," he declared. "We feel that the time is definitely here when the screen will look to radio for its main favorites, and the time when things were the contrary is washed up."

Or, as it was explained, this does not apply to single programs but only to instances where the broadcast is to be a series.

## Doakes and Doakes in "Songs of the Dial"

In "Life" and "Song of the Blues," vocal solo, were capably offered.

## KFI

8:45-9 P. M. Jan. 24.

"Giddy Go For You In A Great Big Way" was George Grindie's opening song. Lay your money on George when he gives out patter melodies like "Methusalem" or "Take the Whole Damn World and Put It on Me." He's an okay class too. Closed with two musical comedy selections in which straight vocalizing also ran.

## KECA

7-8 P. M. Jan. 23.

A substitute feature replacing Ed Armstrong, vocal soloist, proved an outstanding contribution. Anne Blackwell did it with piano nifties, "Macaroni Rhythm" and "Baby's Birthday Party." She gives a snappy and at the same time musically performance, depending less on tricks than most ivory specialists.

Ed Stacey, El Vaquero orchestra might venture something original in the way of presentation now and then. His "My Back Home" is getting a real radio run. "Tears" is like real malizes that survive the rigors of competition with their harder musical form, the fox-trot. It has a real melody. What? "Food For Bees" could just as well be filed in the wastebasket.

## KNX

PERFECTION BAKING CO.

8-9 P. M. Jan. 23.

Pat Butterworth and Gang usually give a snappy, informal show, with advertising smartly presented. Unlike so many broadcasts that play up the correct and casual line this group goes through its paces without any stage wait. The Optimistic Do-Nuts haven't any holes in their program. It all measures up to a very acceptable level.

## KR, STRASSKA'S TOOTH PASTE

7:30-7:45 P. M. Jan. 23.

Charlie Hamp, radio's mellorobow voiced king pin with his sunshine personality and flowers-that-bloom-in-the-spring patter line is the last rave of the air. His vibrant crooning and nimble piano accompaniments delight the jaded

By HAROLD BOCK

SAN FRANCISCO, Jan. 29.—

Over-commercializing of radio programs has come in for its deserved share of panning but there is one other aural feature that is equally annoying, yet seldom receives mention. That is comedy.

Up and down the coast, east and west, there are hundreds of programs sent out daily, many under the guise of comedy offerings, yet oftentimes we can name only two or three outstanding big laughs in more than a year of consistent radio listening.

Bum gags, glazes: here and there... humor magnified... old sketches and blackouts... some lifted from vaude acts... some from columnists... that characterize the general run of radio humor... the weakest feature of the aerial theater.

Thomas Nunan of the Examiner has inaugurated what probably will be an exceptionally interesting resume when he completes a list of radio preferences. Nunan's list runs the gamut from jazz orchestra to ragtime and church services. DX hunting and includes some thirty-five departments.

A new NBC program is sponsored by the Rainer Co. and is on the air three weeks for 15 minutes at a time with Tom Mitchell vocalizing and planning. He's on Mondays and Saturdays at 8:30 p. m. and Wednesdays at 9:15.

Newest entries into the local radio field are Chico and Jewel, musicians and singers. They are co-sponsored by the Boston Dance Academy and broadcast from KYA.

Doakes and Doakes in "Songs of the Dial"

ears of fandom, ever on the alert, ready to receive something out of the general run, of air fare.

Hamp played around with a medley of pop tunes, but the biggest feature was "Wedding of the Birds" that got its special kick from a whistling cadenza into which the estimable artist interlarded our well known musical razzberry. These brief moments wherein "Charlie Hamp kids himself" are subtly done and have helped to build him into the unique entertainer that he is.

(Continued on Page 10)

and Jokes" have a 15-minute spot for themselves on Saturday nights from 10 to 10:15 over KFRC. This is in addition to their appearances on the Jambooree and other programs.

Riichi Nakayama, managing director of the Broadcasting Co. of Japan, was here this week conferring with Don Gilman of NBC. Plans are on foot for the establishment of direct communication with this country by means of a short wave station to be erected in Japan.

In addition to his baritone, Gene Sullivan is announcing over KYA.

Max Dolin returns to NBC, February 1, but as a station artist but on a sponsored program for the Fuller Paint people.

William Clifford's new serial, "Phantom Empire," takes the air week after next over KYA following the current "Amber God."

Sydney Dixon, KJA program director, has been named secretary in the person of Marion Tadlock, and it seems that most of George Nickson's business is now being conducted in the Dixon office.

## REGGIE TO WRITE

Reggie Montgomery, who is working on "The Phantom Empire," will broadcast over the N. B. C. chain on the Fleischmann Yeast hour.

## MGR. AT RKO

SAN FRANCISCO, Jan. 29.—Don Wilding has been appointed production manager of KPO succeeding Merton Bories, who was transferred to the commercial department. Wilding has been on the staff as an announcer but a short time.

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# News And Notes From Tin Pan Alley

## Legitimate Review

### "LOST SHEEP" THEATRE (Reviewed Jan. 27)

If you know a great actor personally, one takes a greater interest in his welfare. If he appears in a stage play that carries some suggestion of ill effect upon his career, the personal element causes one to be more apprehensive of harm. Many years ago Leon Errol gave this writer some experienced advice. At that time I was a comedian in burlesque, in which branch of the entertainment industry Errol grounded his skill in making people laugh. I still feel grateful to him, and I wish that I had been now in the position he was at that time to "talk things over" with him before he appeared in this production of "Lost Sheep." Have you ever sat in the midst of cultured people—of course you have—and heard it whispered around that the group of people sitting over in the corner lived on the profits of the oldest profession? There is a tension whenever anyone makes the slightest reference to them and a shaky feeling of relief when the reference is astutely covered. That feeling of apprehension is present every moment during the performance of "Lost Sheep," and not for the rollicking carefree Leon Errol, with his expressive grimacing and half-intoxicated merrymaking, can quite dispel it.

The locale of this piece is in a house once occupied by ladies of easy virtue, a brother. As the curtain ascends, the house is being rented to a clergyman's family. A meek and kindly little ensuiv of the church, his luxuriant wife and three daughters. You realize that most anything may happen and that nothing will—that is, of an indecent nature. You do know that laughs are in prospect. The question in your mind is whether this is the proper place for that kind of humor. "Lost Sheep" is, broadly speaking, the story of the traveling salesman and the farmer's daughter in three acts.

One titillates to this opus the moment the three daughters enter the scene. Of course the ensuing action is whooped and burlesqued to a high degree, but there are moments when it wavers dangerously close to the edge of a preachment, a sermon. This thing is daring—too daring if you ask me. And I was once in burlesque. It must be the Hollywood influence. Ted Price.

### "HI DIDDLE DIDDLE" GREEN STREET S. F. (Reviewed Jan. 27)

Ed Goldtree got his greatest break-on this forthly farce when the Chronicle blasted out with a scathing denunciation of the Green Street... its "plays of plain manly and dirt"... and its decision to keep all Green Street publicity and advertising out of the Chronicle's late columns. Since Sid sells his tickets to the people who are hunting for a broad-minded play, that's a lot of saved publicity for (Continued on Page 11)

## Song Leaders

### LOS ANGELES

End of the month slump is taking its toll at the music centers as usual. "I Surrender, Dear" and "You're Driving Me Crazy" still going for all they're worth, which is plenty, according to sales. Ten best sellers for the week are: 1. "I Surrender, Dear"—Powers. 2. "You're Driving Me Crazy"—Donaldson. 3. "Body and Soul"—Harniss. 4. "Tears"—Shapiro. 5. "It Must Be True"—Waggoner. 6. "To Whom It May Concern"—De Sylva, Brown and Henderson. 7. "Little Things in Life"—Berlin. 8. "I'm Alone Because I Love You"—Witmark. 9. "My Ideal"—Famous. 10. "Peanut Vendor"—Marks. "Walking My Baby Back Home," De Sylva, Brown and Henderson should really be up among 'em in the ten best. It's an even draw toward the end of the list. "Moonlight on the Colorado," Shapiro, is still going strong with the out-of-towners. "Lonesome Lover," Feist, is brand new and very promising. "Hurt" is picking up to good proportions. Phil Kornheiser and Harry Hume have just taken it over.

### SAN FRANCISCO

There was considerable shifting of leaders in the best-sellers list, with a bunch of new top-notchers in. First ten were: 1. "To Make a Long Story Short"—Red Star. 2. "Sing Song Girl"—Red Star. 3. "Peanut Vendor"—Marks. 4. "My Ideal"—Famous. 5. "You're Driving Me Crazy"—Donaldson. 6. "It Must Be True"—Waggoner. 7. "I'm All Alone"—Witmark. 8. "Little Things in Life"—Berlin. 9. "Crying Myself to Sleep"—Berlin. 10. "I Surrender, Dear"—Powers.

### SEATTLE

Leaders for the week here were: 1. "You're Driving Me Crazy"—Donaldson. 2. "Little Things in Life"—Berlin. 3. "Cheerful Little Earful"—Renick. 4. "It Must Be True"—Waggoner. 5. "Blue Again"—Robbins. 6. "Here Comes the Sun"—Robbins. 7. "I'm Alone Because I Love You"—Witmark. 8. "Sweet Jennie Lee"—Donaldson. 9. "I Surrender, Dear"—Powers. 10. "I'll Be Blued"—Feist.

Added to the cast of "The Impostor," William Haines' new M-G-M film, are Marjorie Kameh, Hedda Hopper, Martha Slesper and Joan Marsh.

## M. C. A. BANDS IN CHOICE POSITIONS

The Music Corporation of America continues to hit a high pace of activity. They have assumed management of Earl Burtnett and his Billmore Hotel Orchestra, and plan to take that unit back East for a short summer run, or else to the Mark Hopkins Hotel in San Francisco. Burtnett is playing the Paramount Theatre this week at a record salary figure, and proving a big draw with the public. Perk Carr and his Agia Caliente Hotel Orchestra are now filling a successful engagement at the Grant Hotel in San Diego. Owen Fallon and his orchestra opened big at Solomon's Ballroom on January 30. Ralph Bennett and his Seven Aces opened in Dear, January 29 at the Cosmopolitan Hotel for a six-weeks' engagement. They are succeeding Jimmy Joy, who is moving on to his next spot, the Lowry Hotel at St. Paul. The Bagdad Ballroom in San Francisco is featuring Joe Wright and his orchestra. All these bands are attractions offered by the Music Corporation and are working under their management.

## TWO CELEBRATE

SEATTLE, Jan. 29.—Two popular band leaders celebrated their first anniversaries in Seattle this week. Owen Sweeten at the Fifth, whose band is becoming an institution in the city, and Tex Howard, who wields the baton at the Triumphant for dancers. Both men have built up enviable reputations for better class popular music and have landed solidly with Pacific Northwest listeners. And by the way, Howard's son, Wyatt, is becoming a real entertainer with a fine, well-dictioned singing voice that he said should be proud of.

## SCHWARTZ OPTIMISTIC

SEATTLE, Jan. 29.—Art Schwartz of Witmark's was in town to look over the sheet music biz, and reports that things are on the up-and-up. Adams of the Brunswick-Warner Bros. merger also was in town doing biz on the new two-bit record, "Melotone."

## Situation In Music Bad; Back to Pen

SAN FRANCISCO, Jan. 29.—The changing music situation made it too tough for Damascus Gallar, former San Quentin prison band director and well known as a musician and composer, and he returned to the penitentiary this week as a "protected" convict. Gallar was paroled about 18 months ago after serving 14 years for the murder of an Oakland jeweler.

## MUSIC by WOODY

George Wagner and Richard J. Powers have joined forces and merged into one publishing house. They have offices over Morse Freeman's music store; regular offices with outside men and a girl 'n' everything.

Just a word for Sammy Epstein at the Kress counter. He's the pluggiest plugger that ever warbled to hectic shoppers. A great boy, always on the job.

Nat Winickoff, famous representative, another good worker, had a couple of visitors while he was doing his stuff. Billy White, Gus Arnheim singer, and his wife dropped in for a hello-foist.

## BACK FROM N. W.

SAN FRANCISCO, Jan. 29.—Abe Bloom has returned from a Northwest tour in the interest of the Berlin music catalogue.

## REMAINS AS REP

SAN FRANCISCO, Jan. 29.—Bob Cole will remain here as local representative for the new music publishing firm, Hollywood Syndicate. He is headquartered at the Ambassador Hotel. "Imagine" and "Sweet Rockin' Rhythm" are his tunes.

## TAKES AIR TRIP

Benny Berman, representing De Sylva, Brown and Henderson, made a flying trip from San Francisco in an airplane because of the illness of his daughter.

## SIGNED FOR "FLOOD"

Eleanor Boardman has been signed for the leading feminine role in Columbia's "The Flood."

## H. E. BILLHEIMER

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2 Doors East Warfield Theatre

**Alice Ray** and **Norman Taurog**—Dave Butler and William Wellman were among them. They noticed two of their directors, **Bush Berkeley** and **Henry King**, who had been working too hard now head man with **Fanchon & Marco**, starting ideas as fast as they come—**Margaret Padula**, the girl with that "Thelma Houston" voice"—**Walter Weems** and **Ernie Hilliard** betting on corners—"That hell-killer Ray Hallor being kidded by **Jed Proust**" who we haven't seen for ages—"Why hasn't he worked after the start? He got it right from the beginning." The studio was so busy with the picture industry, that they didn't yet time come and go, new faces all the time—but still Hollywood had its charms, and we like it any time.

After the Hollywood fites dropped into Henry's—bumped into Henry's—**Musby Callahan**, who is now in the haberdashery racket—with **Musby** was an old boy friend **Al Singer**, a fighter who had been in there long enough to fight him—if so his brother **Lou** is ready to receive offers









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Event  
of the  
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